ABSTRACT

The world would have been a conglomeration of several water-tight compartments had translation not pervaded it. The unknown frontiers of literature are made familiar and are honored by the help of translation whenever quality is recognized in them.

Translation helps to learn the best that is known and thought in the world, irrespective of the language barriers and the barriers of nations. This inspires and creates a current of true and fresh ideas. It not only helps a creative writer to become popular with the readers of other languages, but also brings him awards of national and international levels. Translation helps to learn the technical know-how, to develop international understandings and to enrich knowledge and literature. Today, we can read the world literature in almost all the major languages of the world in the form of translations. It has proved itself indispensable in the modern world.

Even a layman would have translated something in the written or spoken form at some point of time in his life. But this cannot be taken lightly. Translation is a very complicated process, and exacts giving a serious study to it. It may be studied at different levels: within the same cultural context, across the cultures, translation of archaic form of literature into the modern form of the same language, or of a different language, translation of technical language, or literature.

A contrastive study of the linguistic categories in the translation is attempted in this work. The omissions and the approximations made, the skewing of meaning during the process, cultural barriers and limitations of the languages are a few problems that the translator
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encounters. Translating a piece of poetry poses more problems than translating a prose piece. An attempt to highlight such problems is made in my dissertation, citing examples from the primary texts with which I have worked.

The thesis is divided into five chapters, and each chapter is further subdivided. The evolution of translation literature in English and Kannada are separately discussed in the same chapter. This is followed by a short inventory of a few significant translation theories put forth so far.

The next chapter, as a precursor to the coming chapters makes a survey of a few major types and methods of translations. This chapter deals with the problems of translation. Some of the significant linguistic features of Kannada are compared and contrasted with the linguistic features of English in this chapter.

Chapter three deals with the problems of finding lexical equivalence in the process of translation. They include the problem of finding an equivalent technical term in the target language. When the translator encounters a proper noun in the source text, should it be retained, avoided or replaced by a local name; how can words be used economically and precisely? Such questions are discussed here with examples.

If the words that are bound by culture are to be translated into a language which is radically distinct culturewise, then what problems one faces and how translators overcome this difficulty is discussed here. The chapter ends with a brief study of the problems in finding stylistic equivalence.

Chapter four deals with the problems that arise while translating stylistic features of a language. The correlation of code meaning created by the structural equivalence of the
language patterns in W B Yeats' poem, 'An Irish Airman Foresees His death' and the efficacy of its translation into Kannada is studied. The coupling of Syntax and semantics in Shakespearean sonnet number 30 is a very significant stylistic feature which challenges the intellect of the translator. A close study of this is made in this chapter. In order to 'transplant the experience from one linguistic plane to another' as Chandrashekara Patil puts it, it is essential to visualize the problem clearly and bring in the rhythm between the words to keep the translation alive.

Unlike the above sections of this chapter, the last section, "grammatical skewing" deals not with individual poems but the general lack of one-to-one correlation between grammatical form and the meaning.

After braving all the hazards of translations, the final end product must go through the acid test of criticism. But can a translation be evaluated with the same yardstick of evaluating other creative literatures? The last chapter attempts to suggest a prerequisite for translation quality assessment of a functionally equivalent textual product with a model for evaluating translation.

The conclusion throws open the scope for further study in this field, after making a quick round up of the chapters studied in this dissertation.